might be corrected, rather than any fundamental fallacy, has prevented increased wealth from resulting in increased happiness, has also been popularised by religious teaching, which has tended to become increasingly chiliastic,[11] choosing rather to stress the Kingdom-of-Heaven-on-Earth than expectations beyond the grave. Denunciations of slums from the pulpit have been more common than denunciations of sin, and the Church Assembly has become animated, if at all, over derelict ecclesiastical properties and the inequality of livings, rather than over derelict souls and the equality of dying.

VI

In a film, directed by Professor Julian Huxley, the evolutionary process was demonstrated, culminating in radiant and nude youths and maidens floating heavenwards, the decencies being ingeniously safeguarded by a light, but opaque, mist which floated round their nether-portions; and a Pageant of Parliament portrayed the growth of constitutional liberties and social progress. The performers were mostly amateurs, among them society ladies, debutantes, much photographed, whose names were frequent in gossip paragraphs. From Magna Carta onwards the tale unfolded, until the Industrial Revolution. Then the stage was darkened, and the debutantes appeared, whimpering and wretched, dressed in rags, to represent miserable children condemned to work underground in mines, or in insanitary factories. After a short performance in this role, they vanished, soon to reappear beaming, and, as the programme put

it, 'in clean white pinnies', to attend school in charge of a kindly Froebel teacher. All the lights were put on to suggest sunshine. Tennis-players, cyclists, hikers, athletes, boy scouts and girl guides assembled, and to invigorating music went through suitable motions. This was the grand finale. The same spirit is apparent in a rather different form, in the

[11] For a brilliant analysis of this development, see Mr. F. A. Voigt's *Unto Caesar.*